

## Boots and Trousers

PHOTOS BY  
BURKE ATWELL  
CHI.



Military Boots of Patent  
Leather and Buckskin, Whose  
Bright Colored Tops  
Match the Reds and Greens in  
the Waist Belt  
of This Serge Walking Suit

**L**ADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women. Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon  
("LUCILE")

THE wideness of the new skirts necessitates more ample and more decorated petticoats. In one or two amusing cases trousers are worn with skating and sport skirts, but this is only a fad, and will soon give place to the normal "knickers."

Greater care and more time must be spent on the choosing of boots. This Winter has seen many different kinds of Russian (or Cossack) boots, while the Autumn had very high, tight boots of kid, suede and sometimes satin, laced in front, behind, inside, outside and goodness only knows where else.

With Palm Beach and the Spring in view, one wonders exactly what will be the new note in footgear. If the boot-makers were to ask my advice I should certainly say that the little low boots of the Victorian period would be more appropriate than anything I can think

of at the moment. I shall certainly have some made for my girls, to show with the wonderful Spring dresses. And I will now tell you what they are to be.

They will be made of materials mostly to match the dresses, and buttoned on the outside, with a contrasting color. The toe cap is to be of a darker color, in suede, satin or kid, matching a little circular piece around the heel, and carried up in a thin line to the top and back of the foot. The heels are to be very flat and not arched, matching in the same way as the evening pumps that are worn by the men to-day.

Evening shoes will be much the same as usual, but the laces, if any, must always match the stockings, as nothing is uglier than the cross-streak effect of black, green or any other color, on the flesh-colored stockings.

At the top right-hand corner of this

page is shown a little lady wearing a green velvet hunting coat, trimmed with lynx fur. The boots are of velvet and bordered with lynx. She wears no hat, but a hood, easily drawn over the head, takes its place. This unique garment has a style all its own, and fills the place of a coat and dress at the same time.

The lady who is turning her back to us is wearing a pair of military Russian boots of patent leather and buckskin, with a perforated design around the top in bright Russian reds and greens. These colors are repeated in the waist belt of the little serge walking suit, whose high cravat is tied at the back of the neck with long ends.

High Russian boots of gray suede are worn by the lady whose picture is shown in the centre. These are a little more shapely than the others, having a short length of the ankle laced on the inside of the leg for a distance of about six inches, just tightening the soft leather over the narrow top and letting it wrinkle more fully above. Her suit is of chestnut-colored ratine, with facings of velvet.

The sleeves have buttons of bright bone on the wrists, and the front of the coat shows buttons high up to the throat. The hat is of orange velvet and skunk fur, with touches of orange fur in the pipings of the chestnut-colored satin lining.



High Russian Boots of Gray Suede and a  
Suit of Chestnut-Colored Ratine



Green Velvet Hunting Coat, with Which  
Are Worn Fur-Bordered Velvet Boots

## WHY "SPOOKS" ARE NOT "SPOOKS"

An Explanation of Apparently Supernatural Phenomena,  
by a Famous English Novelist.

**T**HERE are what seem to be ghosts; yet in the accepted sense of the term they are not ghosts. Many people have unquestionably seen apparitions; yet what they saw were not spiritual apparitions. Houses there are which are unquestionably haunted—yet the figures that appear, the chains that rattle, do not come from spirit realms.

Ghosts are due to material causes; supernatural manifestations are no more inexplicable or unscientific than the phonograph.

Thus declares Mrs. Florence L. Barclay, the famous English novelist, author of "The Rosary" and a number of other successes. The entire history of supernatural manifestations, of haunted houses and ghost lore is not based, as many suppose, on superstitious imaginations; nor, as bona fide ghosts, do the things that appear have any personal reality. Mrs. Barclay's theory—which would negative many of the findings of the psychic research societies—is a purely materialistic one—an explanation of cause and effect as simple and logical as that of the moving picture or the phonograph.

"The explanation of apparitions is very simple to me," declared Mrs. Barclay. "All nature is a book wherein are recorded the actions and thoughts of mankind. I believe there are houses where apparent apparitions appear, where people imagine they hear the rattle of chains. But I do not believe actual spirits manifest themselves.

"Once I was in Leipzig, and in an old musical shop saw an old violoncello. It was one hundred and fifty years old. I was unaccountably attracted to it, and so I bought it, paying £15 (\$75) for it. I took the 'cello with me on my return. One day—it was the first of last August—I was seized by a desire to play the 'cello. I was in Keswick at the time. I took it out of the case, and as I placed my fingers on the strings I felt an intense urge to play. The music just seemed to come to me. I took the bow in my hand, placed it upon the strings, and lost myself in the music that spontaneously came from beneath my fingers.

"And then, within my own mind, I saw a vision. It was the vision I later described in my book. I saw, mentally, a young man playing the 'cello—he was seated in an old Florentine chair—the duplicate of an antique chair that I had bought. I saw his face, his long black hair, the slash across his breast, the buckles glistening on his shoes. Then I saw a woman approach him. I saw her lift a knife in the air—I felt an indomitable impulse to draw the 'cello up over my breast in an instinct of self-protection. I knew at the time that the vision was more than mere imagination.

"That evening, as I was travelling from Keswick to Hertford Heath in the train with two friends, I got thinking about the vision. My publishers had asked me to write a Christmas book, and it suddenly came to me that the vision formed the basis for a striking story. I spoke to my friends about it. Then, as my mind wandered on, it came to me that the young man of the vision must have drawn the 'cello up over his chest—that the knife descended into it and that he had been saved. My 'cello was in its case then.

"The next morning, at my home in Hertford Heath, I felt a certain curiosity about the 'cello—I took it from the case. Then, imagine my amazement, when I found that into the left side of the violoncello there had been deftly inserted an oblong piece of wood. The instrument had unquestionably been punctured and

later mended. The mending was just where, had someone in the position of the youth of my vision drawn the instrument over his heart, a descending dagger would have entered."

Mrs. Barclay marked the exact spot on her 'cello—true enough, the mending, beneath coatings of varnish, was clearly visible.

"Now I believe this," continued the author. "I believe that the 'cello belonged to some long-dead musician; that, while playing it, opposite a mirror, the player had seen a woman come behind him and attempt to kill him. I believe that he was seized with uncontrollable amazement, fear and terror, and that he drew the instrument up over his heart and fainted. I believe a clear impression of an actual happening came to me.

"But how did it come? I believe that, in the swift moment when he was carried away by emotions of fear, amazement and terror, just before he fainted, in that thousandth part of a second, the intense, vivid mental picture of the musician's mind photographed itself upon the 'cello. I believe that the vibrations of his brain, carrying that picture, impressed themselves upon the wood of the physical instrument—just as the vibrations of the voice impress themselves upon the disc of the phonograph, just as vibrations of light, focussed by the lens of a camera, impress upon a sensitized plate the features of a human being as a photograph.

"Undoubtedly, the physical world about us is affected by our thoughts. Photography is by no means limited to the camera. Thought is real—its rays are as potent as rays of light, rays of sound. And our thoughts are constantly recording themselves upon the material world. I believe that, in moments of intense emotion, of violent pain, of mighty passion, we actually record the very pictures we see in our minds upon the walls of rooms, upon chairs, upon all sorts of objects about us.

"These indentations, made by mind rays, remain—they remain after we have long passed on. Then someone comes along who is mentally attuned to our own being, to that particular mental state we were in when we photographed our thoughts or actions, and this person sees a vision or imagines he sees a ghost, or witnesses some peculiar nocturnal happening.

"It may merely come to this person as a fugitive mind picture—in most cases he may pay no attention to the impression which floats on the surface of his consciousness. Now, I believe that his mind receives the reflected vibrations—just as the eye receives a reflection from a mirror—of what had been impressed on some physical object about him.

"I believe that my vision of the violoncellist came from the 'cello—that upon this wooden instrument had been photographed a happening of over a hundred years ago.

"These photographs of brain impressions on our material world account for haunted houses, apparitions, ghosts. People simply get the mental pictures of others who are dead, or of occurrences in which dead people participated, and, not understanding the science of the thing, imagine they have actually seen the departed."

"Then you do not believe that the dead actually return?" Mrs. Barclay was asked. "You explain apparitions by simple reflections of vibrations made upon physical objects."

"I do not believe that human beings are allowed to hold intercourse with spirits," Mrs. Barclay replied.